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superficial reader, who skims easily over the charming pages of this incomparable author, loses half the magic of his style, if he fails to note the curious felicity with which the particles are employed.

Mr. Owen will forgive us, if, while heartily commending his admirable book, we object to his twice introducing into his judicious preface that barbarous Americanism, "locating places," — a phrase that smacks more of speculation in Western lands than of expounding the elegances of classical literature.

5. — *Poetry for Home and School.* Selected by the Author of the "Theory of Teaching" and "Edward's First Lessons in Grammar." Boston: S. G. Simpkins. 1843. 12mo. pp. 360.

THIS is a very beautiful selection of poetry for the purpose which the editor had in view in making it. The pieces are taken from the whole range of English and American literature, and of course must exhibit a great variety of styles; but they are *entire*, and in this respect the work is greatly superior to any other selection with which we are acquainted. Each piece has an interest by itself, and depends upon nothing else for its explanation. Each piece, also, has merit in itself, and is worth a careful reading both by young and old. We find in the whole volume none of the namby-pamby stuff — that sort of intellectual pap — which is supposed by many to be the suitable aliment for the mind of childhood.

A book like this, thoroughly read, and perhaps studied, in the schools, will fill the minds of children with forms of beauty, and sentiments of purity, that may make their whole lives more noble. Another effect, of less vital consequence, and yet important enough to excite the serious attention of parents and teachers, is, that the person whose early years have been passed in growing familiar with such exquisite models of poetical imagery and rhythm, will always retain a perception of the metrical beauties of his mother tongue, which is not easily acquired by those who begin the study of poetry at a later period. The only point on which we hesitate to agree with the editor's taste and judgment, is the selection of several Scotch poems, containing words that do not belong to the English language, and yet are unexplained by notes; and of some of the old English ballads. True, these are of great poetical beauty; but their peculiar spirit cannot, perhaps, be made sufficiently clear to children at school. The editor has a just view of the importance of developing the sentiment of beauty early in the

soul; and this little book is admirably fitted to promote that desirable aim. We are particularly pleased to see so many of Miss Lamb's humorous and delightful little poems in it.

6. — *The Relation of the Poet to his Age*: a Discourse delivered before the Phi Beta Kappa Society of Harvard University, on Thursday, August 24, 1843. By GEORGE S. HILLARD. Boston: Charles C. Little and James Brown. 8vo. pp. 53.

THIS discourse is the production of a mind thoroughly imbued with elegant scholarship, and guided by delicate and refined taste. The writer is a perfect master of soft and beautiful diction, relieved by copious allusions, and diversified by pleasing imagery. His style is rich even to exuberance, and polished to the last degree of nicety. It is full of pictured words, glowing images, and fanciful expressions. Yet it is sufficiently chastened always to stop short on the right side of affectation and unmeaning display. Those who had the pleasure of hearing the discourse will not soon forget the delightful impression made by the silvery voice, the musical intonations, and graceful manner of the speaker; and even as they read it, the exquisite and flowing sentences will still seem allied to music, and to touch the outward sense as well as to stir the fancy and to excite the reflective power. To such a production it is difficult to apply the rules of criticism with ordinary strictness; but if we were inclined to fault-finding, we might object to some lack of precision and definiteness in the statement of the leading idea in the mind of the speaker, and a consequent defect of unity and method in the course of his remarks. The thought is sometimes overlaid by the illustration, and the hearer's or reader's attention is diverted to the accessaries, when it should be fastened on the proposition to be supported, or the truth which the orator seeks to illustrate and enforce. But this fault is shared with some of the most delightful poetry in the language, and it would be hypercritical to insist upon it. To some persons, it may even appear inevitable in a literary discourse, prepared for such an occasion, when the object is rather to give pleasure than to impart instruction. The tone is certainly far from being didactic, and we are not clear that Mr. Hillard means to set forth any one proposition as an object of discussion and argument. His remarks are consequently rather discursive; but they are animated with a lofty spirit, and embody much noble sentiment and elegant criticism. Sound principles are inculcated, manly and